

WAR AND PEACE.

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Lento.

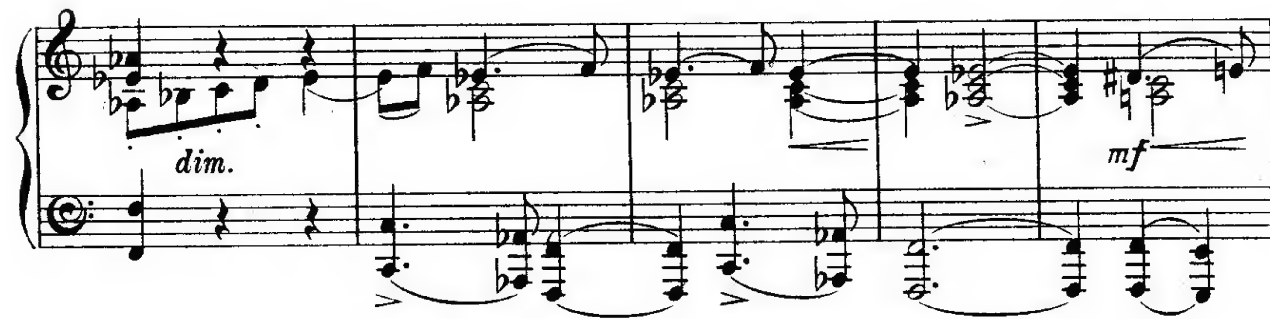
mf *f* *f* *dim.* *f* *cresc.* *ff*



First system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and chords, with dynamic markings like *dim.* and *mf*.



Second system of musical notation, continuing the piece. It features a treble and bass staff with musical notation including eighth notes, sixteenth notes, and chords. A first ending bracket labeled "1" is present over the final measures of this system.



Third system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and chords, with dynamic markings like *dim.* and *mf*.



Fourth system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and chords, with dynamic markings like *cresc.* and *Poco animando*.



Fifth system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and chords, with dynamic markings like *cresc.* and *Poco animando*.



First system of a piano score. The right hand features a series of chords with accents. The left hand has a steady eighth-note accompaniment. Dynamic markings *ff* and *sf* are present.

Second system of the piano score. It includes tempo markings *allargando* and *al tempo*. The right hand continues with accented chords, while the left hand maintains the eighth-note pattern.

Third system of the piano score. The right hand has a melodic line with a *dim.* marking, followed by a *dim. sempre* instruction. The left hand continues with the eighth-note accompaniment.

Fourth system of the piano score. It begins with a section marked *4* and *Tempo I^o*. The right hand has a melodic line with a *dim.* marking, followed by a *mf* marking. The left hand continues with the eighth-note accompaniment.

Fifth system of the piano score. It begins with the tempo marking *Allegro.* The right hand has a melodic line with a *cresc.* marking. The left hand continues with the eighth-note accompaniment.

First system of musical notation. The right hand features a series of chords and eighth notes, with a crescendo marking (*cresc.*) above the staff. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues with a melodic line of eighth notes and chords, marked with a forte dynamic (*f*). The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand begins with a five-measure rest (marked '5') followed by a series of chords and eighth notes, marked *Animato*. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a series of chords and eighth notes, with accents (>) placed over several notes. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand continues with a melodic line of eighth notes and chords, marked with accents (>) and a sforzando dynamic (*sf*). The left hand continues the eighth-note accompaniment.

6

cresc.

con fuoco

ff

7

11638

First system of a musical score in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with the markings *rit.* and *dim.*

Second system of the musical score, beginning with a measure rest followed by a measure containing a treble clef and a forte *f* dynamic. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A piano *p* dynamic marking appears in the middle of the system.

Third system of the musical score, marked *a tempo*. The right hand features a melodic line with a crescendo leading to a fortissimo *sf* dynamic. The left hand continues with the eighth-note accompaniment, marked with a piano *p* dynamic.

Fourth system of the musical score, marked with a piano *p* dynamic. The right hand features a melodic line with a crescendo, and the left hand continues with the eighth-note accompaniment, marked with a piano *p* dynamic.

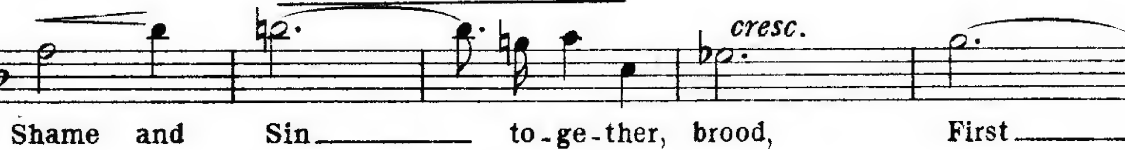
Fifth system of the musical score, marked *rit.* and *sempre dim.*. The right hand features a melodic line with a crescendo, and the left hand continues with the eighth-note accompaniment, marked with a piano *p* dynamic.

Meno mosso.
Bass Solo.

9



9



Moderato.
***mf* Alla marcia.**



lof - ty mien and sto-ny stare Gaz - es on dis-tance, greed-

- - y of van-i-ties, Love-lorn and cold; whose

chil - dren are born dead; Heedless of good,

and fighting for no o-ther end But that the smitten cow'r, and cravens

crawl; Feeding the lust in - sat - i - able To soar su - preme, and

rit.

rit.

dom - i - nate the world.

ff a tempo

ff a tempo

sf

11

sf

sf

sf

sf

p rit.

a tempo

p

Hate, the dis - tort - ed Fu - ry, seeking nought but

rit.

p a tempo

p

ru-in; Foul-ing fair names, mocking at worth,

p

cresc. Hold-ing up lies for wor-ship, *cresc.* swolln with gall,

cresc. *cresc.*

12 *mf* Feeding men's minds with poison and blind rage; *mf* Gli-ding through

12 *colla voce* *f a tempo* *p*

mire and gloom, — de-vi-sing death.

dim. *dim. e rit.* *p dim.*

13 *f* **Maestoso. Tempo 1^o**

13 Such hand in hand con-spir-ing, each for each,

mf *mf*

Moderato.

p

What monstrous exha-lations from Hell's depths arise! How on the

p

14 *animando cresc.*

earth is hurrying to and fro! The dis-tant thun-der rat-tles,

14 *animando cresc.*

thun-der of arm-ed hosts; The lightnings flare— from mur-der-ous mouths,

rit. *Lento.* *rit.*

What glit-ter of steel!— And all the splendid pan-o-ply of

rit. *rit.*

war!

Allegro alla Marcia.

ff

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melodic and rhythmic patterns, with the treble staff showing more complex figures and the bass staff providing a steady accompaniment. The tempo is marked 'Allegro alla Marcia' and the dynamics are 'ff'.

This system continues the piano introduction. The treble staff has a melodic line with some triplets, and the bass staff has a rhythmic accompaniment. The tempo remains 'Allegro alla Marcia'.

allargando

This system marks the beginning of an 'allargando' section. The tempo slows down. The treble staff features a melodic line with triplets, and the bass staff has a rhythmic accompaniment. The tempo is marked 'allargando'.

Allegro con fuoco.

This system marks the beginning of an 'Allegro con fuoco' section. The tempo speeds up. The treble staff features a melodic line with triplets, and the bass staff has a rhythmic accompaniment. The tempo is marked 'Allegro con fuoco'.

15 Tenor I.

ff

Tenor II.

ff

Bass I.

ff

Bass II.

ff

Strike now! Slay now!

Strike now! Slay now!

Strike now! Slay now!

Strike now! Slay now!

15

MALE CHORUS.

The male chorus section features five vocal staves (Tenor I, Tenor II, Bass I, Bass II, and Bass III) and a piano accompaniment. The vocal parts enter at measure 15 with the lyrics 'Strike now! Slay now!'. The piano accompaniment provides a rhythmic and harmonic support. The dynamics are 'ff'.

Roar cannon, scream shell! Rush where you must, *ff*

Roar cannon, scream shell! Rush where you must, *ff*

Roar cannon, scream shell! Rush where you must, *ff*

Roar cannon, scream shell! Rush where you must, *ff*

poco allargando *Poco meno mosso.*

shel-ter where you may! We death dealing, *f*

shel-ter where you may! We death dealing, *f*

shel-ter where you may! We death dealing, *f*

shel-ter where you may! We death dealing, *f*

poco allargando *Poco meno mosso.*

poco rit.

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

poco rit. *cresc.*

16 *animato*

- come to war! _____

- come to war! _____

- come to war! _____

- come to war! _____

16 *animato*

f *p*

Ride now! Fall now! Bleed - ing yet

f *p*

Ride now! Fall now! Bleed - ing yet

f#p *p*

Ride now! Fall now! Bleed - ing yet

f#p *p*

Ride now! Fall now! Bleed - ing yet

sf

p *cresc.*

un-subdued; Biting at earth, Clutch - ing at wounds, Speech-

p *cresc.*

un-subdued; Biting at earth, Clutch - ing at wounds, Speech-

p *cresc.*

un-subdued; Biting at earth, Clutch - ing at wounds, Speech-

p *cresc.*

un-subdued; Biting at earth, Clutch - ing at wounds, Speech-

sf *p* *cresc.*

cresc. *ff* *>*

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* *>*

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* *>*

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* *>*

- less with sobbing breath, Dizzy with a - go-ny.

ff *Meno mosso.* *>*

We death dealing, death receiving, Whirling in frenzy of

ff *>*

We death dealing, death receiving, Whirling in frenzy of

ff *>*

We death dealing, death receiving, Whirling in frenzy of

ff *>*

We death dealing, death receiving, Whirling in frenzy of

Meno mosso.

poco rit. *ff* *>*

allargando

17

fight,

Shout our wel - - come to war!

fight,

Shout our wel - - come to war!

fight,

Shout our wel - come to war!

fight,

Shout our wel - - come to war!

*allargando**cresc. molto*17 *Animato**f*

Crash through,

Crash through,

Crash through,

Crash through,

plunge through! slash - ing and par-ry - ing,

plunge through! slash - ing and par-ry - ing,

plunge through! slash - ing and par-ry - ing,

plunge through! slash - ing and par-ry - ing,

Strug-gling through mire, Sight-less through dust.

Strug-gling through mire, Sight-less through dust.

Strug-gling through mire, Sight-less through

Strug-gling through mire, Sight-less through

Smite when you may! Smite! Fall when you
 dust, Smite when you may! Smite! Fall when you
 dust, Smite when you may!

cresc. *cresc.* *cresc.* *cresc.*

mf cresc. *cresc.*

must, Fall! fall! fall! fall when you must!
 must, Fall! fall! fall! fall when you must!
 Fall! fall! fall! fall! fall when you must!
 Fall! fall! fall! fall! fall when you must!

rit. *rit.* *f². rit.* *f². rit.*

sfrit.

ff *Meno mosso.*

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our welcome,

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our welcome,

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight,

Meno mosso.

shout our wel-come, shout our wel - - come to

shout our wel-come, shout our wel - come to

wel-come, shout our wel - come, our wel - come — to

Shout our wel-come, shout our wel - come, our wel - - come to

cresc. *rit.*

animato

18

war! war! war! war!

animato *sf*

18 19

sf

19

Contralto Solo.

f

Aye,— Let Hate and Pride con - spire, — Let fur - ious

sf

passion make men fiends! Drunk with the lust of

blood, And heed-less of their own and o-thers' fate.

20 *dolce* Yet 'tis not all drear car-nage,

cru-el waste, Have pa - tience, look be -

Lento = $\text{♩} = \text{♩}$ - yond! There is a gra - cious flow'r, Spring-

ing from the bit - ter root, There is a

sa - cred comrade-ship that blooms Among the fields of death.

Dark and deep be - yond the fret-ful world

Broods a steadfast purpose, mo - ving slow; Nations have their destinies,

Check'd and thwarted off, Yet mo - ving on-wards to a might - y end.

Have pa - - - tience! Look be-yond! _____

P

f 23 *Poco più mosso.*

The rugged cloud - land parts, A light — breaks forth; _____

23

f

— There is a crown for the pa - tient brow, There is a recompense in

P

p

24 *Allegro.* *mf*

war. When the fu-ry is spent, — When the dust settles down, —

24

mf *cresc.* *cresc.*

f 25 *mf*

And the thun - der dies a - way, We have

cresc. *p* 25

dared, we have en - dured, And the

mf cresc.

animato cresc. *mf*

tale of these our deeds Shall light a bea - con of hope, Shall

animato

rit.

fire the tim-or-ous heart, shall nerve the shrink - ing

rit.

Meno mosso.

hand.

p

rit.

p

Have pa-tience, — look be-yond! —

p

26 *mf Lento**dim.*

Death is the end of all, To suf-fer and to die,

p

dim.

Striving for truth and right, — This is the

cresc.

rit.

f

guerdon of death, This _____ is the crown of

f *rit. e dim.*

p *rit.* *rit. e dim.*

27 *Allegro.*

life!

27

mf *cresc.*

Vivace.

f

FEMALE CHORUS.

Soprano I. 28 *f* Be strong, —

Soprano II. *f* Be strong, —

Alto I. *f* Be strong, —

Alto II. *f* Be strong, —

28 *cresc.* *f*

be strong, — be strong, —

be strong, — be strong, —

be strong, — be strong, be strong, —

be strong, — be strong, be strong, —

29

be

Brothers,

be

Brothers,

29

30

strong, be strong, be strong, ——— for the strife is long,

brothers, brothers, brothers, brothers, be strong, for the

strong, be strong, be strong, ——— be strong, the

brothers, brothers, brothers, brothers, be strong, for the

the strife is long; Cast self and

strife is long, for the strife is long; Cast self and

strife is long, the strife is long; Cast self and

strife is long, for the strife is long; Cast self and

ease a - side, And with a no - -ble pride En -

ease a - side, And with a no - -ble pride En -

ease a - side, And with a no - -ble pride En -

ease a - side, And with a no - -ble pride En -

31

-dure _____ With high he - ro - ic soul, _____

-dure _____ With high he - ro - ic soul, _____

-dure _____ With high he - ro - ic soul, _____

-dure _____ With high he - ro - ic soul, _____

31

Piano accompaniment for the first system, featuring arpeggiated chords and a steady bass line.

Though high the battle - thunders roll. _____

Though high the battle - thunders roll. _____

Though high the battle - thunders roll. _____

Though high the battle - thunders roll. _____

Piano accompaniment for the second system, including a forte (*sf*) dynamic marking.

p
In
p
In
p
In
p
In
dim.
dim.
p

yon dim land From wave-beat strand to
yon dim land From wave-beat strand to
yon dim land From wave-beat strand to
yon dim land From wave-beat strand to

32

p

strand, _____ The dark groups gather and wheel,

strand, _____ The dark groups ga - ther, gather and

strand, _____ The dark groups gather, gather,

strand, _____ The dark groups gather and wheel,

32

p

mf

ga-ther and wheel, _____ The hill tops bristle with foes,

wheel, _____ The hill tops bristle with foes,

mf

ga-ther and wheel, _____ The hill tops bristle with foes,

mf

ga-ther and wheel, The hill tops bristle with foes,

bristle with foes, *dim.* Si - -

bristle with foes, *dim.* Si - -

bristle with foes, *dim.* Si - -

bristle with foes, *dim.* Si - -

p *dim.*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

dim. *pp*

33 *animato* **ff**

Leap! — from the bastion leap! — 0 —

Leap! — from the bastion leap! — 0 —

animato **ff**

Leap! — from the bastion leap! — 0 —

Leap! — from the bastion leap! — 0 —

- ver the valley sweep! Flash from the top of the wind-swept

- ver the valley sweep! Flash from the top of the wind-swept

- ver the valley sweep! Flash, Flash from the top of the

- ver the valley sweep! Flash, Flash from the wind-swept

down A mes - sage of hope _____ for the wait - ing

down A mes - sage of hope _____ for the wait - ing

wind - swept down A mes - sage of hope for the

down A mes - sage of hope _____ for the

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with sustained chords.

town!

town!

wait - - - ing town!

wait - - - ing town!

The piano accompaniment continues with a flowing right-hand melody and a bass line with chords, ending with a double bar line and repeat sign.

34

Great be your strength, great be your strength, great be your strength, great be your strength

34

strength for the fight is long, strength, great be your strength for the great be your strength for the strength for the fight is long,

— for the fight is long, On-ly be

fight is long, On-ly be

fight is long, is long, On-ly be

— for the fight is long, On-ly be

The piano accompaniment features a complex texture with multiple voices and a bass line. It includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures (3/4 and 4/4), and dynamic markings like *allegro*. The piano part is written for four staves, with the first three staves representing different vocal parts and the fourth staff representing the piano accompaniment. The piano part includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures (3/4 and 4/4), and dynamic markings like *allegro*.

strong! strong! strong! strong!

The piano accompaniment continues with a complex texture, featuring various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures (3/4 and 4/4), and dynamic markings like *allegro*. The piano part is written for four staves, with the first three staves representing different vocal parts and the fourth staff representing the piano accompaniment. The piano part includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures (3/4 and 4/4), and dynamic markings like *allegro*.

35

f Be
f Be
f Be strong, —
f Be strong, —

35

strong, — be strong, —
strong, — be strong, —
be strong, be strong, —
be strong, be strong, —

be strong, be strong, be strong, ————— be
 brothers, brothers, brothers, brothers, brothers be strong, be
 be strong, be strong, be strong, ————— be strong, be
 brothers, brothers, brothers, brothers, brothers be strong, be

strong! Day fades to

strong! Day fades to

strong! Day fades to

strong! Day fades to

36

dim.

night And dark - - ness pales to

night And dark - - ness pales to

night And dark - - ness pales to

night And dark - - ness pales to

dim.

dim.

dim.

dim.

dim.

light; Haste not nor lin - ger,

light; Haste not nor lin - ger,

light; Haste not nor lin - ger,

light; Haste not nor lin - ger,

cresc.

cresc.

cresc.

cresc.

cresc.

37 *f*

haste _____ not nor lin - ger - but be strong O

haste _____ not nor lin - ger - but be strong O

haste _____ not nor lin - ger - but be strong O

haste _____ not nor lin - ger - but be strong O

cresc.

brothers, for the fight is long! _____ To

brothers, for the fight is long! _____ To

brothers, for the fight is long! _____ To

brothers, for the fight is long! _____ To

Poco meno mosso. *cresc.* *p*

those who live we give the glorious meed of praise, ——— To

cresc. *p*

those who live we give the glorious meed of praise, ——— To

cresc. *p*

those who live we give the glorious meed of praise, ——— To

cresc. *p*

those who live we give the glorious meed of praise, ——— To

Poco meno mosso. $\text{♩} = \text{♩}$

pp *rit.* *pp* *dim.* 38 *a tempo*

those who die we give the sacred meed — of tears.

pp *pp* *dim.*

those who die we give the sacred meed — of tears.

pp *pp* *dim.*

those who die we give the sacred meed — of tears.

pp *pp* *dim.*

those who die we give the sacred meed of tears.

rit. 38 *a tempo* *pp*

Piano accompaniment for the first system. The right hand features complex chords and arpeggiated figures, while the left hand provides a steady accompaniment. Dynamics include *p* and *R.H.*

Piano accompaniment for the second system. The right hand continues with complex chords and arpeggiated figures, while the left hand provides a steady accompaniment. Dynamics include *R.H.*

CHORUS.

Soprano. *p*
Blow trum - pets, solemn - ly,

Alto. *p*
Blow trum - pets, solemn - ly,

Tenor. *p*
Blow trum - pets,

Bass. *p*
Blow trum - pets,

Piano accompaniment for the third system. The right hand features complex chords and arpeggiated figures, while the left hand provides a steady accompaniment. Dynamics include *R.H.*